THE HOLTON-CURRY READERS

TEACHERS' NOTEBOOK

FOURTH READER

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TEACHERS' NOTEBOOK

FOR THE

HOLTON-CURRY FOURTH READER

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THE PREFACE

These Notebooks have been prepared at the suggestion of the publishers, and wholly for the use of teachers. What they contain may be used or disregarded at will. They are in no sense necessary pieces of apparatus for those who would use the Holton-Curry Readers, since each of the eight books in that series is fully equipped with a chapter of "Suggestions to Teachers" and other material for the guidance of both teachers and pupils.

However, some teachers may wish to have such a body of material as that brought together here. They will understand that it is offered merely as a small storehouse of exercises and suggestions from which they may draw what suits their purposes. The authors can only hope that many years of practical teaching in the schoolroom have resulted in giving them some points of view and some definite results that other teachers may be helped by seeing, if only to disagree with them.

These Notebooks deal concretely with the selections found in the Readers. We have not tried to add another to the already long list of good books on the general principles of reading work. Where anything in the way of general theory is advanced it is always in connection with some concrete illustration. Teachers who use these Notebooks at all will do so for the immediate and definite suggestions which they contain, and while to give such suggestions is perhaps a humbler field of service, it is at least one not already overcrowded.

The key to all reading is the power of mastering and organizing the details that make up a selection. To see clearly what is pictured, to realize definitely what is said, to reasonably interpret these details in their proper relations,—these are the phases of literary study. To serve the ends enumerated is the aim of the Notebooks.

It is hardly necessary to say to teachers that a clear understanding of what is to be taught is the first and all-important requisite in good teaching. Such an understanding begets enthusiasm, and enthusiasm is contagious. More than that, such an understanding makes the teacher independent and masterful, and begets the individuality in methods that gives life and inspiration in all language work.

M. A. H.
C. M. C.

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TEACHERS' NOTEBOOK
FOR THE
HOLTON-CURRY FOURTH READER

INTRODUCTORY

Suggestions to Teachers

The work of the fourth year constitutes one of the most critical and important stages in the reading work of the grades. In the *Fourth Reader* the pupil is to be brought into contact with many simple presentations of the life of nature and of humanity as found in the imaginative literature of the world. Here for the first time the writer and the writer's way of looking at things become of great consequence. The pupil's powers of judgment and reflection must be cultivated. He comes to see that what he thinks and the way he looks at things also are of consequence. He may even go to the extent of not agreeing with the author, provided he can show good grounds for so doing. In other words, the pupil is becoming more and more of an independent being, not wholly relying upon others for his experiences.

This transition to the world of imaginative literature must not, however, be too sudden. The material for the fourth grade must not be subtle in its character. It must not make too great demands upon the pupil. If it does, his lack of power to interpret it will result in loss of interest, and his study will seem a dead instead of a living thing. Hence the great amount of time and study given to the choice and arrangement of the material selected for this book. Unusual variety and vitality characterize its contents. The book is rich in fable and folklore; in presentation of the simpler aspects of human character; in examples of honesty, justice, and contentment; in the fanciful interpretations of nature so dear to children.

In primary reading the emphasis of the teaching work rests upon the mastery of the means by which people most commonly express their thoughts. Of course there is a profound sense in which the thing to be said is always the thing to be emphasized. But until children have attained some power over the language itself, that language gets so insistently in the way that it seems the very hill

of difficulty itself. By means of various devices explained at length in the Teachers' Notebooks for the *First*, *Second*, and *Third Readers*, the problem of how to read may be supposed to have grown less and less difficult. Story, song, and legend accompanied by phonic exercises and by enunciation and expression drills have given the pupils the basic elements needed for literary interpretation. Our problem now is to apply all this acquired power in the reading of suitable material. The method and general plan of procedure should be the same as in the third year with the addition of new points whenever the class is ready for them. There are no sudden changes nor great jumps in nature and there should be none in reading, just gradual transition—each day bringing something a little more difficult than the previous one.

General Plan for a Reading Lesson

TIME, 25 OR 30 MINUTES

1. *Introduction.*
   This introduction should create the right atmosphere for the lesson, by arousing interest along the special lines of the selection, and should include short vocal and expression drills.
2. *Word, phrase, and sentence preparation.*
   Making sure of the meaning.
3. *Development of the thought.*
   This work should be done by questions and discussion of the selection.
4. *Reading the lesson.*
5. *Deepening the impression.*
   This work is done by dramatizing, telling the story, memorizing, and by drawing practical conclusions.
6. *Phonics.*
   Applying the knowledge already gained of the sounds of letters and the meaning of markings as an aid to determining the correct pronunciation of words.
7. *Assignment of new lesson and seat work.*

SUGGESTIONS FOR THE LESSONS

Page 9. The Rivulet. (*Lucy Larcom.*)

1. Lead the class to think about summer and to talk about the country—with its green fields, fragrant flowers, brooks, and birds. If possible, show the picture of a section of country similar to the one described in the pages, and call attention to the mountain,

the rivulet coming down from the snow-capped summit, the waterfall, and the valley below. Have the children imagine they are standing below the waterfall and listening to the echo and hearing the hymn of the pines. Lead them to think and tell why the song of the pines is likened to a hymn. Tell them to run about and pick flowers—and then let them name and describe their flowers; as, "I found this pretty blue violet"; "I have a delicate harebell. It is blue as the sky"; "Oh, see this beautiful mountain rosebud! It is all dripping with dew. Its perfume is so sweet"; and so on. Call attention to the source of the rivulet and let the children imagine it running into a bay or the sea and tell what it would be likely to carry with it. Have different children talk to the rivulet and tell it to do something; as, "Run, little rivulet, run"; "Sing of the flowers, little rivulet"; "Carry the song of the birds to the city, little rivulet." Make this beautiful scene real to the class through vivid imagination and action before any reading is attempted. If this is done very little questioning for expression or thought development will be necessary.

2. Place some of the most difficult words and expressions upon the blackboard and drill upon them, being sure the meaning is clear; as,

adrift on the bay		fairly begun
the echo that rings		the white waiting moonbeam
dripping with dew		the waterfall shines
delicate	rivulet	perfume
harebell	echo	meadow

3. Call attention to the poem. Question about each stanza before it is read.

First stanza:

Who seems to be speaking to the rivulet? What is the rivulet to do? What is it to bear to the meadow? All the time the rivulet is bearing the hymn of the pines and the echo of the waterfall to the meadow what is it to do? Why must it run all the time? What does the stanza say about summer? Close your eyes and see the rivulet and hear it as it flows through the meadow. Read the stanza.

Second stanza:

Name the flowers mentioned. What kind of a harebell is it called? What is said about the rosebud? What two things is the rivulet told to do? Which must be done first? Of what is the

rivulet to sing? Listen and hear the rivulet sing of the flowers. Was it an agreeable song? Why did you enjoy it?

Read the second stanza. Read the first and second stanzas, making the rivulet do all it is told to do.

Third stanza:

What is the rivulet told to carry in this stanza? Where did it get the perfume? When did the lily awake? Do all flowers awake when the morning is gray? For what do some flowers wait? To what was the rivulet to carry the perfume of the lily? Where was the moonbeam? Do you think the rivulet obeyed? Read the stanza.

Fourth stanza:

Why do you think the rivulet was not to stay until summer was done? If it had waited until summer was done do you think there would have been as many songs and as much perfume and glee to carry to the city? Why not? Close your eyes and see the hills and meadows when summer is done. Tell the difference between the hills when summer is done and when it is just begun. Read the stanza. Read the entire poem.

4. Deepen the impression by telling the story and by making drawings suggested by the reading.

5. Assign the new lesson and make the necessary preparation through the application of phonics or by drill and questions.

Page 10. Why the Sunflowers Hang Their Heads. (*Madge A. Bigham.*)

Introduce the lesson through a talk about the kinds of stories the children have read, having stories from history, fairy stories, nature stories, and myths named. Tell the class the lesson to be read is a myth about a flower. It is a large garden flower which grows very tall, taller than a man. The blossom is bright yellow with a large brown center. You often find these flowers growing beside the garden fence and they always hold their heads this way (teacher letting her head hang down and looking down). What flower do you think it is? Yes, it is a sunflower. Show pictures of sunflowers or draw them. Let the class imagine they are sunflowers and hang their heads. Tell them a woman named Madge A. Bigham, who lives in Atlanta, Ga., told her school children this story about why the sunflowers hang their heads. It is all imagined, but of course teaches an excellent lesson. Ask the pupils to find the lesson as they read the story.

Miss Bigham is very fond of nature. Animals and plants are like people to her and she gives them names and tells her pupils stories about them which are always instructive and interesting.

Drill upon words and phrases:

Lady Petunia	splendid	quickly away
glorious	believe	beautiful things
drowsily	underground	too much trouble

Questions for the thought of the first paragraph: Who told this story? What kind of a night was it? Why did she tell it on a moonlight night? What story did she tell? Close your eyes and see just how the flowers looked that moonlight night as Lady Petunia told the story. How did she begin her story? "Once upon a time." What was the earth mother doing? What did the red bird bring her and what did the bird tell her to do? If she took good care of the seeds what would they do and have?

Have the paragraph read several times. Continue in a similar way with the remainder of the lesson.

After the entire story has been read have it dramatized. Let the children make suggestions concerning the way to dramatize and assign the parts. This cultivates the imagination and fixes the important points.

Page 15. Baby Seed Song. (*E. Nesbit.*)

The thought of this little poem is closely connected with the previous lesson; therefore little time is necessary for the preparation of thought.

Pictures to be imagined:

1. A May morning.
2. Two seeds asleep in the ground.
3. A lark flying over singing a song.
4. Seeds waking up and what they heard.
5. A poppy bed.
6. Tall sunflowers with the bees kissing them.

Expression drill:

Close to each other.
Hark! Hark, I hear a lark!
Waken! Waken! Waken!
Waken and dress you!
Waken! 'tis morning—'tis May!
How I shall miss you.
Good-by! Good-by!

This drill will be of great help in securing good expression and smooth reading.

Have the poem memorized and repeated occasionally by the entire school because of the beautiful thought it contains and the excellent opportunity for different kinds of expression.

Page 16. Two and One. (*Friedrich Rücket.*)

The valuable advice given in "Two and One" will impress the pupils if they discover it for themselves. Give them time to read the selection silently and think what it says to each child. Have the valuable lessons discussed and the reasons for them given. Recall the motto given in the *Third Reader*, page 174, "Three Monkeys of Japan":

A JAPANESE MOTTO

In the land of Japan, far, far away,
There's a quaint little motto the people say:
No Evil see, though it appear;
No Evil hear, though it be near;
No Evil speak, no Evil do;
See, hear, and speak what's pure and true!

This poem should be memorized and repeated when certain conditions arise instead of the teacher giving a moral lecture.

Page 17. The Wasp and the Bee. (*Robert Dodsley.*)

Lead the children to think about honey bees and wasps and to tell the resemblances and differences. If possible show a wasp's nest and talk about where they are found. Then have beehives described and draw pictures of different kinds. If the teacher has ever lived in the country near where honey bees are kept she will know how the swarm of young bees leave the hive in early spring following their queen. They are then ready for a new home and show it in this way. They often light upon a branch of a tree and hang there in a bunch as large as a two- or three-quart bowl. If the farmer hears the buzz-z-z he knows the bees are swarming, as it is called, and hastens to get a hive and put them in it. Some men are careful to put on a large hat, a veil, and gloves before they put the bees in the hive. Why do you think they do this? If the bees like their new home thep soon begin to work and make honey for winter, but occasionally they leave the hive and go to some hollow tree and make a home of their own. If the farmer does not hear or see the bees when they swarm they often leave the branch and find their own home. Why does the farmer want to keep the bees? Why does he not want wasps?

Ask a few questions about "The Wasp and the Bee" and have the lesson read after all words are familiar.

Impress the necessity of being useful in life. Let the children make the application in many ways.

Page 18. The Camel and the Pig. (*P. V. Ramaswami Raju.*)

This old story has been told and read for many years. Tell the children they are to discover why it has lived so long. Call attention to the characteristic parts of the animals and their particular use. Have them make such statements as "The camel's hump enables him to go a long time without food or water"; "The pig's snout makes it possible for him to dig roots for food"; and so on.

Expression drill. Write on the blackboard parts of what the camel and pig said and use them as an expression drill.

The camel said:

Nothing like being tall.
I shall give up my hump.
Agreed! Agreed!
Now, would you be tall or short?

The pig said:

Just so! Just so!
See how short I am.
Now would you be tall or short?

Pictures to imagine when the lesson is being read:

1. The camel and the pig talking.
2. A garden inclosed by a low wall, without an opening. The camel reaching over the wall eating the plants and the pig standing by looking envious.
3. A garden inclosed by a high wall with a wicker gate at the end.
4. The pig crawling in through the gate. The pig eating the vegetables and the camel outside looking jealous.
5. Pig and camel talking together.

Class repeat in concert:

"Tall is good, where tall would do;
Of short again, 'tis also true."

Have the lesson read several times, telling one child to read what the camel said and another what the pig said, omitting "said the camel," "said the pig." Have the helpful lesson taught applied to life.

Page 20. The Camel and the Pig. (*Dramatization.*)

Follow the suggestions given in the *Reader*, being sure to have

the feeling expressed in a dramatic way. In dramatizing, excellent expression is necessary, otherwise its object is defeated.

Page 22. Nikolina. (*Celia Thaxter.*)

This lesson is a beautiful little poem about a tiny girl who came from Norway. Where is Norway? What do you know about Norway? Have you ever seen a little Norwegian girl? Open your reader and look at the one on page 22. Describe her clothing. Mention unusual things about her clothes. What is behind her? What is her name?

First stanza:

Study the first stanza (read silently). Read (orally) the question asked. Read what is said about her eyes. Read what is told about her cheeks. Read the entire stanza. Close your eyes and see this tiny maid with eyes as blue as cornflowers and cheeks as rosy as a morning sky.

Read the stanza in concert.

Second stanza:

Read the stanza silently and discover the two things you are to do, if you meet Nikolina. What are they, John? What will she do, Mary? Do the same to me, Helen. Why won't she understand your speech? How do you think you would feel in a strange country where you couldn't understand one word that was said? What feeling for Nikolina should you have and express when you read this stanza? What quality and tone of voice should be used in expressing sympathy? Read the stanza, making us all know that you feel kindly toward the tiny maid and understand her situation. Have the class read the two stanzas. Continue in a similar way with the remaining stanzas, being careful to arouse the feelings described and to cultivate imagination by seeing the word picture.

A low, sweet, harmonious tone should be cultivated in this work, as well as a keen appreciation of conditions. This feeling will be best expressed by a happy face and kindly voice.

Children soon discover that kindness and gentleness are never expressed by harsh tones nor a rapid calling of words.

Lead the class to think how the author must have felt toward Nikolina—how they know what her feeling was. Give a few interesting facts about Celia Thaxter. Tell them she wrote a poem called "The Scarecrow" and that a story in their *First Reader* tells that story.

Page 23. The Voice of the Grass. (*Sarah Roberts Boyle.*)

It is sometimes wise to omit all preparation work and turn

directly to the book. This lesson affords an excellent opportunity for this kind of treatment because the subject and conditions are familiar to all. Have the name of the poem given and the fact pointed out that the grass is to do all the talking. Decide upon the kind of voice grass would be likely to use. Lead them to see if they are to talk for the grass they should, as nearly as possible, imitate the voice.

Expression drill (lengthening the vowel):

Creeping, creeping, creeping.
*E*verywhere, *e*verywhere cr*ee*ping.
*E*very shady nook.
*A*ll, *a*ll, *a*ll around.
To*i*ling, to*i*ling, to*i*ling.
S*i*lently, cr*ee*ping, cr*ee*ping.

Word-painting exercise (making the word express its meaning):

Sunny hillside.
Noisy, noisy brook.
Low, sweet humming.
Humming, humming, low and sweet.
Gentle, gentle, gentle.
The *gentle* cow is *glad, glad.*
Joyfully, joyfully I sing.

Call attention to the Study Helps and have each question answered and direction followed. Then have the poem read stanza by stanza.

Page 25. The Bee and the Flower. (*Alfred, Lord Tennyson.*)

Recall the talk about bees given in connection with "The Wasp and the Bee." Have the questions asked in Study Helps answered and commented upon.

Expression drill (word painting):

Buzzed, buzzed, buzzed.
The bee *buzzed* up.
The bee *buzzed* down.
Hum, hum, pretty bee.

Lengthening the vowel:

The leaf was w*i*th*e*red and *o*ld.
The flower was w*i*th*e*red and *o*ld.
It was c*o*ld, c*o*ld, c*o*ld.

Have the lesson read and retold.

Page 26. Fern Song. (*John Banister Tabb.*)

Imagine a little walk in the woods and lead the children to discover ferns and tell how they look. Draw pictures of ferns and tell what they need to make them grow.

Read the lesson carefully and memorize it. Because it is a song it should be given in a harmonious, joyous tone. The face should also express happiness.

Attractive and instructive seat work might be drawing and cutting ferns.

Page 27. The Shepherd. (*William Blake.*)

The shepherd thought always makes a direct appeal to children. It is so distinctively one of tenderness, kindness, and protection that it affords an excellent opportunity for lessons along these lines. The shepherd Psalm (23d) is always helpful. It will also be of benefit for the teacher to read *The Song of Our Syrian Guest* by William Allen Knight and give points from it concerning the loving protection of the shepherd in mountainous countries and why this is so necessary. All pupils like to discover that their teacher knows something they do not, and giving unusual information helps in all lines.

Word drill. Pronounce and give the meaning of the words.

shepherd	ewe	innocent	peace
strays	nigh	watchful	praise

Questions: What is the shepherd's lot? What kind of a lot is it? When does he stray? When shall he follow his sheep? What does it mean to have his tongue filled with praise? Why do you think he was so filled with gratitude? From what had his sheep been saved? (Poisonous serpents, wild beasts, and thirst.) What does the shepherd hear? Why did the lamb call? Was it afraid after the mother answered? What do the sheep know when the shepherd is nigh?

Pictures to be imagined:

1. A flock of sheep going to pasture, shepherd following.
2. A mother and lamb some distance away.
3. Flock of sheep feeding and shepherd watching.
4. Show picture of sheep and shepherds.

Unless more kindness to all animals and a greater fondness for sheep and lambs have been secured the lesson has lost a part of its real value. It means much to cultivate right feeling in children at the right time.

Page 28. Frank Divides the Cake (*Maria Edgeworth*) and **The Partial Judge** (*Robert Dodsley*) (page 31.)

These stories contain clear lessons in justice, and fourth-grade pupils readily respond to this thought.

They are always eager to see that all in the school are treated fairly, that no partiality is shown, and equally ready to resent it if there appears to be favoritism. This is right and should be used as a basis in discipline as well as in other points to be decided by the teacher and school.

Have the lessons read silently, the special features of each discussed, and illustrations from life given. Let the pupils do most of the talking and the teacher clinch the points when given. Call attention to the picture on page 29 and have the members of the family named.

Distribute paper circles and call them cakes. Tell each child to divide his cake into five equal parts and let him discover the difficulties Frank had. After the cakes have been divided and justice done, have the lessons read and the questions in Study Helps answered.

Page 32. The Proverbs of Solomon.

Word drill:

companion	favor	righteous	haughty
rather	mercies	regardeth	destruction
chosen	cruel	mighty	grievous

Tell what each group of words means:

great riches	soft answer	ruleth his spirit
righteous man	haughty spirit	stir up anger

Have each pupil memorize one proverb and tell why he selected that one.

Page 33. The Corn Song. (*John G. Whittier.*)

Show ears of corn and stalks before the ears are taken off, if possible to secure them, and, if not, picture of corn and cornfields.

Lead the class to recall how our forefathers obtained the corn they planted, how they felt when the harvest came, and why they were more thankful than farmers at the present time to see the golden ears.

Word and phrase drill:

farmer's wintry hoard	meads of flowers
her lavish horn	changeful April
from the vine	sprouting grain

robber crows		midsummer's noon	
fabled gift		kitchen hearth	
blight the rye		fathers trod	
knead	rapid	beauty	orchard
blight	furrows	scorn	adorn

Take an imaginary trip into the country and see the following:

1. The farmhouse, the farmer, the farmer's wife, boys, and girls.
2. Look into the house and see the wide old kitchen hearth and the furniture. Notice what the farmer's wife is doing and how the girls are dressed.
3. Go into the field and see the farmer plow the land. Talk about how it will be smoothed and how the farmer and his boys will then plant the corn.
4. Imagine the corn coming up and the "robber crows" pulling it. Think what the farmer will do to protect the corn. Close your eyes and see the scarecrows; describe them.
5. Imagine the beautiful green cornfields turning brown and the corn being cut and husked.
6. See the farmer driving to the mill with a load of corn and returning with sacks of yellow meal. Pretend to eat corn bread.

Refer to Study Helps and do the work suggested; then read the lesson.

Have the pupils think how Mr. Whittier must have felt about the country and country life and give reasons for their answer. Be sure they see advantages in being the boys and girls of a farmer. City children often look down upon country boys and girls. Why do they do this? What special advantages do country-bred children have?

Increase the love of country and country life before leaving this lesson.

Page 37. Red Riding-Hood. (*John G. Whittier.*)

Little Red Riding-Hood in this lesson is not the child you read about, who went to see her grandmother, even though she does wear a red hood. This story is a charming description of a winter day in a cold country and tells what Red Riding-Hood saw from her window and what she did. Have the lesson carefully studied, then refer to the Study Helps and do the work suggested. A rapid drill upon the following words and phrases will make the oral reading less difficult.

tossed	gazing	scarcely
poised	alert	hollow
frosty-starred	drifted heap	misty veil
purple-barred	shrieking gale	little lass

Descriptions to be given by the pupils:

Describe Red Riding-Hood as she sat at the window.

Describe the lawn as it looked that winter afternoon.

Tell what the trees were doing.

Tell what Red Riding-Hood saw the crow, hawk, blue jay, and squirrel do.

Describe Red Riding-Hood as she struggled through the deep snow. Close your eyes and see her.

Describe Red Riding-Hood as she fed the birds and squirrels. How do you think she felt? How do you think they felt?

Action work:

Sit as Red Riding-Hood did when she looked through the frosted glass.

Do what the crow, hawk, and blue jay did.

Sit as the squirrel sat.

Do what the wind did. Do what the branches did.

Beg for nuts as the squirrel did.

Say what the crow said.

Put on boots and a hood.

Flounder in the drifted snow.

Feed the birds and squirrels.

Say what Red Riding-Hood said to the birds and squirrel.

Read the lesson several times and memorize selections from it.

This lesson will be easily dramatized by connecting the actions suggested after they have been performed separately. Let the children work out their own thought of telling the story through action and at the right time give quotations from the poem.

Page 40. The Crow's Children.

Occasionally a teacher should read to her class for inspiration and also to cultivate the habit of listening and enjoying the reading of others.

It will be interesting and helpful to read the poem written by Phœbe Cary, "The Crow's Children," to the class, thereby creating the right atmosphere for the lesson.

Word drill:

huntsman	family	resemble
thievish	grain	whistling

withered	steal	echoes
tune	whitest	ceased
angriest	parent	stupid

Study the picture; talk about the huntsman, the crow, and the crow's family. Read the lesson several times before attempting the dramatization. When the thought is clear and the feeling secured, act the lesson, following the suggestions given in the reader.

All children enjoy this lesson because they readily appreciate the conditions.

Page 43. The Secret of Success. (*Nixon Waterman.*)

The lesson of perseverance cleverly suggested by "Johnny's Pa" will be readily appreciated by the pupils. The teacher should let them get the thought and talk freely about it, giving illustrations from life.

The only preparation necessary is to be sure the words are familiar and let the class do the remainder. Study Helps bring out the thoughts to be emphasized.

Page 44. The Language of the Birds. (*Verra De Blumenthal.*)

"The Language of the Birds" is a Russian folk tale. Where is Russia? What is a folk tale? This story teaches a valuable lesson. I wonder how many of you will be able to get it for yourselves. Arouse a desire to understand the story and a curiosity to discover the lesson taught. Refer to the songs of different birds and lead the children to wonder just what they mean. Call attention to the words and their definitions on page 51, and drill upon others if unfamiliar.

Ivan's kindness to his old father and his willingness to listen to others should be emphasized. This will be easily accomplished through careful study and reading combined with the Study Helps.

Important points of the lesson:

The rich merchant and his son.
The desire of the merchant to understand the nightingale's song.
How Ivan protected the young birds.
His reward for doing this.
The nightingale's song.
What happened to Ivan.
How Ivan was rescued.
The help he was to the crew.
Where the boat anchored.
Who ruled in that town.

What troubled the king.
Ivan's interpretation of the crow's song.
What the king gave Ivan as a reward.
The arrival of his father.
Ivan's treatment of his old father.
Ivan's fate as he described it.

Questions:

What valuable information about the songs of birds have you gained? What does Ivan's kindness to his father teach you? Was he happier for this?

Tell the story briefly, following the outline given by the important points outlined.

Page 52. Mrs. Spider-Brown. (*Madge A. Bigham.*)

How many of you remember who wrote "Why the Sunflowers Hang Their Heads"? What did I tell you about Miss Bigham? In what is she greatly interested? This is another of her stories. It gives many valuable facts in an unusual and interesting way. This story, "Mrs. Spider-Brown," is taken from a book of stories about Joe-Boy and his pets. How would you enjoy having a spider for a pet?

This lesson is conversational in style and contains simple, familiar words, consequently it will be very easy and should be read in a natural, conversational tone. Little if any questioning for expression will be necessary.

Pictures to be made through reading and imagination:

Joe-Boy; Mrs. Gipsy and her home.
Mrs. Spider-Brown in the flower garden.
Mrs. Spider-Brown crawling into Mrs. Gipsy's house and looking all around.
How Mr. and Mrs. Gipsy looked.
Joe-Boy's room.
Mrs. Spider-Brown at the top of the ceiling spinning her web.
The wonderful silken thread and where it came from.
How the web was made and how it looked when finished.
Mrs. Spider-Brown asleep in the web.
Joe-Boy's discovery.
Mrs. Gipsy with her broom and duster.
Mrs. Gipsy and Joe-Boy talking about his new pet.
Mrs. Spider-Brown indignant at what Joe-Boy's mother had said about spiders.
Facts to be learned about Mrs. Spider-Brown: color, size, number

of legs and eyes, food, web, location and number of spinning holes, kind of thread, length of time to spin the web, and how Mrs. Spider-Brown felt after spinning the web.

Page 57. Mrs. Spider-Brown's Children. (*Madge A. Bigham.*)

Read the lesson silently and study thoroughly the answers to the questions in Study Helps. Tell the story from this outline:

1. Mrs. Spider-Brown's nest—where located and why.
2. The egg—size and where placed.
3. What Mrs. Spider-Brown knew was in the egg and how she protected it.
4. How Joe-Boy came to see the egg.
5. The hundred little spiders and how they looked.
6. Mrs. Spider-Brown's school and where it was held.
7. What she taught the little spiders:
   - *a.* Where the baby spiders came from.
   - *b.* What they eat.
   - *c.* How they catch them.
   - *d.* Where to make their webs.
   - *e.* Why not in houses.
8. The ride on Mrs. Spider's back.
9. Why they must hold on tight.
10. The baby spiders in the garden.

Page 61. The Spider and the Fly. (*Mary Howitt.*)

The use of flattery is clearly shown in "The Spider and the Fly." Lead the pupils to discover how subtle the spider was, the many devices it used, and that the fly lost its life by listening to flattery. Have other illustrations given of the use of flattery and show that listening to it is very often dangerous.

The lesson should be read in a coaxing, flattering tone because flattery is almost always expressed in that way.

Read the first invitation the Spider gave the Fly.

Read the Fly's reply.

Read the Spider's second invitation.

Read what the Fly said.

Read what the Spider said about proving his warm affection.

Answer as the Fly answered.

Read the Spider's flattering words.

Repeat the Fly's reply to this invitation.

Read what the Spider did and what he sang.

Tell in the language of the author what effect this song had upon the Fly.

Read what the Fly was thinking and what happened in consequence of listening to flattery.

Tell the story briefly, making the weakness of the Fly and the cunningness of the Spider very clear.

Page 64. The Little Philosopher. (*John Aikin and Mrs. Barbauld.*)

This simple dialogue will be easily understood and enjoyed by the pupils when the words are familiar. Let the entire class read silently the first paragraph. Then have it read in concert. Ask a boy to be Mr. L. and another to be the Little Philosopher and to read page 65. (It gives interest and variety to change the readers often and requires close attention and readiness to go on with the work.) Assign the parts to other members of the class and have the entire lesson read in this way. After the reading is completed discuss the difference between the Little Philosopher and a boy of to-day. Bring out reasons for this difference.

Dramatize the story and have the questions and answers given from memory. The exact language of the book need not be used but the thought should be the same.

Page 69. Contented John. (*Jane Taylor.*)

"Contented John" does its own preaching in such a clever way that little development work is necessary. The pupils will readily apply the thought of contentment and see its value in life, in their homes, and in their schoolroom. Much unpleasantness will be removed by having the poem memorized and recited when occasion demands.

Enunciation drill:

Can calamities come and cause complaining?
A murmuring mood makes murmurers.
Greater and richer is the hedger and ditcher.
Cheaper cheese chose the cheerful children.

er	ing	ed	s
deeper	making	treated	some
ditcher	fretting	contented	said
cheaper	getting	prevented	sickness
greater	laughing	intended	sociable
richer	complaining	wanted	sorrow

Give words which mean almost the same as —

murmur	injury	honest
grumble	declare	rogues
fortunate	humble	calamity

After the lesson has been read several times and the points suggested by Study Helps discussed, have the poem memorized.

Page 70. Swing Away. (*Lucy Larcom.*)

Call attention to the illustration on page 71 and compare the swings of to-day with the one in the picture. Let the children tell why the one in the illustration is giving so much pleasure. Have the pupils close their eyes and see the barn, the children swinging, and all the surroundings.

Expression drill:

Swing, swing, swing!
Scented like a dream.
Higher, higher, higher!
Up, up, up!
Here we go! Here we go!
Swing away! Swing away!
It is such fun to swing high, high.
I like to go up among the eaves.

Imagination pictures:

1st stanza: Barn with a great cross beam from which hangs the swing. Heaps of hay all around.

2d stanza: A child swinging and going way up in the top of the barn. Doves flying away because they are unaccustomed to visitors.

3d stanza: Merry boys and girls swinging.

4th stanza: A little girl swinging and her dress sweeping the barn floor. Picture through the open door.

5th stanza: Sun setting and children hurrying.

6th stanza: The last swing for that night.

Page 73. The Tsarevna Frog. (*Verra De Blumenthal.*)

Name a Russian folk tale we read a short time ago. "The Tsarevna Frog" is another. This story contains some Russian words and it will be fun to learn them because every one doesn't know them. At this point turn to the glossary at the end of the lesson and drill upon the words until they are easily pronounced and the meaning known. Study thoroughly and read the description of the prince, his wife, and the boys.

Read the paragraphs which tell what the father said to his boys and where the arrows fell. Read what Ivan and his father said about marrying a frog.

What was each of the wives to make?

Read the conversation between Ivan and his wife.

Read what the frog did and what she said to the nurses and waitresses.

Tell what Tsarevitch saw next morning and what he received for it.

What other task did the Tsar ask each of the wives to perform?

Read the description of Ivan's return home and what his wife said and did.

What did Ivan see next morning?

Read the third request the father made and what Ivan and his froggy wife said about it.

Describe the arrival of the brothers and their wives just as the author did. (Read the paragraphs.)

Study carefully and read about the arrival of Vassilissa and what she did at the dinner.

Read all about the dancing and what happened when the sisters-in-law waved their sleeves.

What did Vassilissa say when she couldn't find the frogskin? What happened to her?

What did Ivan do?

What did the old, old man tell him?

Why was Vassilissa condemned?

What did the old man tell Ivan do to?

What did the bear say to Ivan?

Read about the duck, the hare, the fish, the hut, and the witch.

Read the wonderful secret the witch told Ivan.

Tell what Ivan did, how the birds and animals helped him, and where he found his beautiful Vassilissa.

Assign parts of the lesson to different children and have it read and re-read until its unusual points are clear and the lesson of obedience seen and felt. Its weird, unusual style and conditions tell at once that it is a story of a far-away country. It will doubtless be new to the class and of special interest.

Page 86. The Fairies. (*William Allingham.*)

Word and phrase drill:

mountains	Columbkill	trooping	crispy
Slieveleague	hunting	crossing	journey
Rosses	watching	craggy	rushy

of white mist	go a-hunting	the rushy glen
so old and gray	the craggy hillside	for their watchdogs
cold starry nights	the mosses bare	

Pictures to be imagined:

A troop of fairies in green jackets, red caps, and white owl feathers.

A mountain, rushy glen, lake, flag leaves, thorn trees, and Northern Lights.

Have the poem read until the expression is correct and the reading attractive. Answer the questions given in Study Helps.

Page 89. Why Bears Have Short Tails and **How the Hare's Coat Became Brown** (page 90) (*Aesop*).

These fables were told long, long ago by Aesop, who was such a wonderful story-teller that his stories have been told and told to almost all the world's children, and written in many books. Aesop's fables always contain a lesson and that is the reason he told them, I think. I wonder if you can discover the lesson in each of these for yourself. I want you to study them and see if you can.

Give the special characteristics of a bear, a fox, an eagle, and a hare.

Compare a fox and a hare.

Page 91. Little Gottlieb. (*Phœbe Cary.*)

Tenderness, sympathy, and loving trust are the feelings to be cultivated through the reading of this simple but beautiful poem. Arouse them by leading the members of the class to think of the condition so clearly described and pictured, and by thinking how they would feel and act under similar circumstances. All children readily respond to the Christmas thought and gladly give to those in need when their feelings are touched, so they will quickly appreciate how the Burgomaster felt and why he went to little Gottlieb's home.

This poem should be studied and read in sections as follows:

Stanzas 1 to 5 inclusive. Make the home, little Gottlieb, and his mother real to the children. Make them alive through vivid mind pictures.

Stanzas 6 to 9 inclusive. Imagine how little Gottlieb looked as he sat thinking about Christmas and see his face light up as he thought what he would do. (See illustration, page 93.)

Stanzas 10 to 14 inclusive. Make the postman alive to the children and lead them to think how he looked when he read that strange address. Imagine the Burgomaster and notice the illustration at the bottom of page 93.

Stanzas 15 to 17 inclusive. See the Burgomaster in his home and his six children around him. Was Gottlieb really there?

Stanzas 18 to 26 inclusive. The picture of Gottlieb on Christmas morning. The picture of Gottlieb when he saw the Burgomaster and discovered the wood and food. How the mother expressed her gratitude. The Burgomaster talking to Gottlieb and his mother.

Do not leave this poem until it has a place in the heart of each child and be sure it has taught its lesson of loving consideration, generosity, and trust in divine love.

Page 96. What to Look For. (*Alice Cary.*)

Tell the children a little about the Cary sisters and their early home in southern Ohio, how they began to write poems, and how they always lived together. The sisters should creep into their hearts at this point and the little message "What to Look For" become a personal gift to every child. Have the poem memorized and its lesson discussed and remembered.

Page 97. The Horse That B'leeved He'd Get There. (*Annie Trumbull Slosson.*)

Very often we can learn valuable lessons from animals, and "Story-Tell Lib" gives us an excellent opportunity to compare two horses and discover why one was happy and the other very unhappy. "Story-Tell Lib" was a poor little cripple girl who lived in New England. She never went to school, consequently her language was very poor, but she told stories she learned from animals and nature so cleverly and in such an unusual way that many grown-ups liked to listen to her. This is one of her stories. I hope you will enjoy it and discover its real meaning.

Show a picture of the old-fashioned threshing machine, or draw one and talk about the tediousness of the work. Read the description of the threshing machine (1st paragraph). Describe Jack and Billy (2d paragraph). Close your eyes and see the two horses. Read what Billy said to Jack and what happened in consequence. Read what Jack did and said to Billy (3d paragraph). Review the three paragraphs and make the machine and the horses very distinct. Let your voice and face show how the horses felt.

Read the fourth paragraph exactly as you think Jack and Billy talked. Look as Jack looked. Look, and kick, as Billy did.

Read the part of paragraph five which tells about Jack. Read the part which tells about Billy.

Study paragraph six and read the answers to these questions: How did the children feel toward Jack? What did they see Billy do? What did they see Jack do? What did they say and do to Jack? Why didn't they do the same to Billy? What would Jack

say "come evenin' "? What would Billy say? How did it go on? What did Billy say when the flies bothered him? Let one pupil read what Billy said and another what Jack said in paragraph six. Study the last paragraph and read it as you think "Story-Tell Lib" said it.

What do these expressions mean to you? Are they good English?

never gittin' on	peart and spry	a-jabberin'
give in to them	after a spell	in a jiffy
done first rate	o' them posies	difference 'twixt 'em
dropped a shoe	holdin' back	allus recollect
picked up a stone	cross and skittish	most knowed

Tell the story in your own words. Tell the lesson you think it teaches. How will it help you to-day?

Page 101. The Raven and the Cattle. (*P. V. Ramaswami Raju.*)

Study the words and follow the Study Helps. The lesson needs no other preparation.

Page 102. A Riddle. (*Schiller.*)

The name will at once arouse interest and eager study will be given to discover the answer:

Word drill:

bridge	tranquil	approach
arch	unfurls	weaves

Read the riddle and give the answer.

Do the work outlined in Study Helps.

Draw a picture of the bridge.

Name the colors in it.

Page 103. Hiawatha's Hunting. (*Henry W. Longfellow.*)

This lesson is a part of a very long poem called the "Song of Hiawatha." Some day you will read it all and perhaps see the beautiful Falls of Minnehaha located in Minneapolis, Minnesota.

Describe our country when occupied by the Indians and tell a few interesting facts about them. Arouse a keen interest in the forests primeval and the red men and their customs. Describe Nokomis, Hiawatha, and Iago and show pictures of them. Tell the pupils that Hiawatha called the robin Opechee, the bluebird Owaissa, and the squirrel Adjidaumo.

Show how necessary it was for the Indians to hunt and how proud and happy they were to take home a red deer.

When the atmosphere has been created have the books opened and the lesson studied and read.

Questions to be answered by reading. Who was Iago? What did

he make for Hiawatha? From what did he make it? What did Iago say to Hiawatha? What did Hiawatha do? What did the birds sing? What did the squirrel do and say? Show how the rabbit did. What did it say? Why did n't Hiawatha heed what the birds and animals said to him? Where did he walk? Close your eyes and see him hiding in the bushes waiting. What did he see? What did his heart do when he saw the deer? Take the position Hiawatha took. Read the description of the shooting and of the result. Think how Iago and Nokomis looked when they saw Hiawatha returning. Read the last paragraph. What did they call Hiawatha? Why were they so happy? Did it mean more to them than it would to us? Why?

Read the lesson several times and be sure the thoughts are well expressed and the pictures clear to the listeners.

Page 107. The Blind Men and the Elephant. (*John Godfrey Saxe.*)

Introduce the lesson by asking the pupils to name the characteristic parts of an elephant; to name places where elephants are found and tell how they are captured and what use is made of them.

Have the pupils pronounce the words given at the end of the lesson and read the meanings given.

Lead the class to imagine six blind men trying to discover what an elephant is like. Have two reasons given why this would be very difficult.

Call the table an elephant. Blindfold six children and as each stanza is read have the part acted and the conclusions of the blind men repeated—as, "Why, bless me! but the elephant is very like a wall."

Call attention to Study Helps and have the questions answered.

Have the story told, giving many quotations from the poem.

Page 110. Hie Away. (*Sir Walter Scott.*)

Read each line slowly and beginning with the third line pick out the words that give us the spirit and feeling of the beautiful place and time Sir Walter Scott has described. Note how many of the adjectives are in the superlative degree.

In the ninth line repeat each word slowly and think of all it means and what it adds to the picture.

Do you think this poem would fit well to music? Would the music be light and joyous or slow and sad?

Page 111. The Fountain. (*James Russell Lowell.*)

This poem pictures a fountain in such a way that it seems to suggest qualities of character that we should have. By making

us see it clearly we may be brought to admire the qualities it possesses. We grow to be like what we admire.

See clearly the pictures in the first three stanzas:

1. The fountain in sunshine. What is it doing all day?
2. The fountain in moonlight. What color does it have? What does it do when the winds blow?
3. The fountain in starlight. When is it happy?

Beginning with stanza 4 we are told what the pictures we have seen make us think about the fountain.

It is blithesome and cheery. What makes us think so?

Which way is it always climbing? Does it get tired?

Do changes in the weather make any difference to it?

Do we think of being still or in motion when we rest? How does the fountain rest?

How can the fountain be "ever the same" if "changed every moment"?

What "ceaseless" qualities does the fountain have?

To be in one's element means to be in that situation or condition that most satisfies one. When is the fountain in its element? Is that remarkable?

The last stanza sums up the nature of the fountain in four words. What are they? Can you see all these qualities reflected in the picture of the fountain which you have now formed? Do you think they are qualities that would make people, as well as fountains, "glorious"? Would you like to be as the fountain?

Do you think looking at the fountain and enjoying it might help you in being like it?

Read what Robert Louis Stevenson says about the way "happy" people affect others. (Foot of page 112.) Is it worth while trying to be a "focus of good will"?

Page 113. The Miller of the Dee. (*Charles Mackay.*)

This poem teaches the lesson of independence and contentment.

Be sure to see clearly the two main pictures:

1. The happy, strong miller, covered with flour, singing about his mill on the river Dee.
2. The miller doffing his cap to good King Hal and explaining to the king what makes him so contented and happy.

What does the comparison with the lark tell you about the happiness and gayety of the miller? Have you ever heard about how "madly happy" the lark's singing seems?

What was the chorus of the miller's song?

Why did King Hal say the miller was wrong? How did the king know?

What did the king want the miller to tell him?

How was King Hal different from what we generally think is true of people in high stations? Have you ever heard the expression "as happy as a king" or "as happy as a lord"? Can you think of reasons why one might have more reasons for happiness in ordinary, everyday work than in being a king with great responsibilities?

What reasons did the miller give for his contented state? Did it in any way depend on the great world outside his immediate circle?

Why did the king sigh as he replied to the miller? Do you think the king envied the miller? How did he indicate that he thought the miller's state was much better than the king's own?

Page 115. On Using One's Powers. (*Charles Caleb Cotton.*)

This story makes clear to us how much we may know by just using the powers that we have in common with all other human beings. The differences among people are not so much due to the fact that some have been granted more wisdom than others, but to the fact that some use what powers they have and some do not. The first sentence tells us this. Then we are told that the story that follows is to be the "comment on this proposition." That means that the story is to show the truth of the statement, that it is to be the explanation of the text.

Bring out clearly the two pictures:

1. The two merchants meeting the dervish and showing astonishment at what he tells them of the lost camel.
2. The dervish and his accusers before the judge and the astonishment of all at his calm explanation of how he knew so much.

What did he tell the merchants about their lost camel? Did he make any mistakes about it? How only did the merchants think he could have gotten such accurate knowledge? What did they want him to do? Why did they not believe the dervish when he said he had never seen the camel or the jewels or heard of them but from the merchant? Do you think you would have felt as the merchants did?

Why did the merchants take the dervish before the Cadi? Why could they convict him of neither falsehood nor theft? What only could they think of to account for his knowing so much? What is a sorcerer? (One who has hidden and mysterious or evil sources of information.)

Notice the explanation given by the dervish of how he knew —

1. That a camel had been lost.
2. That it was blind in one eye.
3. That it was lame in one foot.
4. That it had lost a front tooth.
5. That it was loaded with honey on one side and wheat on the other.

How did the dervish explain his seeming mysterious power? Was it very strange after all?

Do you think we ought to cultivate our powers of observation — of noticing things about us?

Page 118. Tubal Cain. (*Charles Mackay.*)

Read over the explanations of words at the end of the poems and use the study helps in the reader.

Picture clearly in your mind all the poem makes you see in the following scenes:

1. Tubal Cain forging a sword at his anvil, the sparks rushing out in scarlet showers, the smith singing lustily to the ringing of his hammer.
2. People bringing pearl and gold to exchange for weapons and singing praises for the fine work of Tubal Cain.
3. Tubal Cain standing gloomy and alone beside his forge — the fire dying down — the hammer silent.
4. Tubal Cain once more at work—flames of the forge mounting —hammer ringing—the face of the smith full of joy as he fashions the first plowshare.
5. Men peacefully tilling the fields — greeting each other in friendship — sword and spear hanging on the walls to be used only against tyranny and oppression — all singing the praises of the good smith.

Page 121. The Lord Helpeth Man and Beast. (*S. T. Coleridge.*)

You have no doubt heard of Alexander the Great, who conquered the world and then wept because there were no more worlds to conquer. Such a story seems to show that he found the exercise of the strong arm the only thing worth while, that he had no thought of making peoples better or more fortunate because of his coming. Naturally the "strange people" of whom this story tells would have strange ideas about him and his doings.

Be sure to notice just what is true about—

1. *The strange people.* Where they lived, that they knew nothing of war nor conqueror. To live in the time of Alexander

and be at peace and know nothing of war, must they not have lived in a *very* "remote and secluded corner"?

2. *The strange banquet.* How was Alexander received?

What kind of food was placed before him?

What did Alexander think this meant?

How did the chief explain the fact that he had not placed real food before the conqueror?

What did Alexander say was the real reason for his coming?

Was the chief willing that he should stay and learn?

3. *The strange judgment.* What dispute was brought before the chief for settlement?

Did you ever hear of a man complaining because he had got the better of a bargain?

For what reason did the defendant refuse to take back the treasure? Does it seem strange to you to hear of a man with such a "conscience"?

Why did the chief repeat their words before giving an answer? Does it seem to you very important to get the two sides to a question clearly in mind before trying to settle it?

How did the chief suggest that they settle the dispute? Do you think that would satisfy the two parties?

4. *The chief's strange explanation of why Alexander's country was allowed to exist.*

What did the chief notice about the effect of his sentence on Alexander?

What question did he ask?

How did Alexander explain?

Do you think the king was astonished that Alexander should be astonished? What did he ask Alexander?

How did Alexander say the matter would have been settled in his country?

What two questions does the chief ask as a result of his astonishment at Alexander's confession?

"Wonderful": What did he mean by that?

Why did the chief ask if there were tame animals in Alexander's country?

On hearing that there were, what answer did the chief suggest for his own questions?

Do you understand why the chief could not understand? Is it because he knew nothing of selfishness, of the "every fellow for himself" idea? Do you think his inability to understand

Alexander's point of view shows how very far away from the real world he must have lived?

Can you think of some improvements that might come from people being more like the "strange" folks of this tale?

Page 124. What I Live For. (*George Linnæus Banks.*)

Children respond very naturally to all ideals of helpfulness and unselfishness. This poem puts such ideals in easily remembered words, and is good to enforce the lesson of the preceding tale by Coleridge. Some of the wrong purposes of living may be talked about as a basis for appreciating what this poem gives us. For instance, some people seem to live to eat, or to make money, or to have a "good time," or to get position at the expense of their fellows. Some seem unconcerned about the misery and injustice round about them.

Stanza 1. Each stanza gives certain reasons for living up to the best that is in one. Notice that the first reason is that other human beings who are kind and true love us. Could we afford to do less than our best when they have such faith in us? Then doing our best all the time means that our spiritual natures, our characters, grow more perfect through the effort. Something like that is what lines 3 and 4 suggest. The last four lines of each stanza sum up in other words the general thought of the first four lines. "Human ties," love, bind us to do our best (line 5); the "task assigned by God" cannot be other than our best (line 6). If we have failed to realize our bright hopes in the past we can still try to work them out in the future (line 7). And above all there is still some good that we may do (line 8).

Stanza 2. This stanza tells us of the inspiration that comes from learning the story of those who have labored and suffered in the past in order that we might have the opportunities that are ours to-day. What are we urged to do after learning their story? (Lines 3 and 4.) What four classes of "the noble of all ages" are given in line 5? Can you think of a representative of each class? What are we told that the fine deeds of these men do? What is meant by "time's great volume"? (Is that not a good description of what we call "history"?) This stanza may be summed up in Longfellow's famous lines:

> "Lives of great men all remind us
> We can make our lives sublime."

Stanza 3. The help that comes from communion with "all that is divine." What does "communion" mean? What do you think

communion with nature may mean? Would enjoyment of a beautiful sunset, admiration of trees and flowers, love of animals and birds, wonder at the magnificence of the solar system, all be examples of such communion? Would the presence of such a communion make life more worth while? Try to explain how one might "profit by affliction." How can we "reap truths from fields of fiction"? (The four selections immediately preceding this are all good examples of such reaping. The stories told are "fiction," that is, they are made up for the purpose of conveying lessons. We are not expected to believe in them as we do in history. All great teachers since the beginning of time have used the story method of teaching great truths. "Truth embodied in a tale will enter in at lowly doors." Can you recall some story you have heard or read that teaches something?) How can one thus grow wiser? (Line 7. "Conviction" means convinced of a truth. Wise people are those who know much of what is eternally true and live in accord with it.)

Stanza 4. This stanza suggests that we can do something toward making the future what it ought to be. Who has foretold this perfect future? What is this future to be like? (Lines 3 to 8.) Do you think that such a future would be very different from what is true now? Does the speaker live to see such a future? (No, he lives, as we all do, "to hail" it. That means that we hope for and believe in its coming, and should do our best to clear the difficulties out of the way.)

Stanza 5. This concluding stanza repeats the ideas of the first and gives us a good motto by which to live. If it seems to you good enough commit the whole stanza to memory. Would you like especially to make the last four lines your guiding motto? Maybe you can mention some things you would like to help do in living up to these lines.

Page 126. Allen-a-Dale. (*Sir Walter Scott.*)

You have no doubt heard many of the stories about Robin Hood and his merry band of followers in old Sherwood Forest. Among them was young Allen-a-Dale, of whom this ballad tells. Now, at the present time the word "outlaw" does not suggest to us a heroic figure trying to right the wrongs of the world. But in olden times the ruling class, according to the stories, was very selfish and unjust, and many persons felt that the only way to get their rights was to fight for them. So they fled to the greenwood where they enforced a rude kind of justice whenever they could get their hands on some one who had amassed wealth by unjust means. This poem tells

how the bold outlaw won his wife in spite of her parents, who looked down upon him because he did not belong to their class in rank or in wealth.

Talk over with the class some of the stories of Robin Hood and his men, how they lived, how they dressed in Lincoln green, their fame with the long bow, how they helped the poor, how they stood together against injustice of all kinds. Let as many as possible contribute to the discussion.

Stanza 1. Allen-a-Dale was not a woodman, he was not a farmer, he was not a herdsman. How can you tell all this from the first three lines? These were the three chief "crafts" of the time by which men made money. Yet, what was true of Allen-a-Dale? What, then, is the riddle we are asked to "read," or solve? How are we to find the answer? ("Come, hearken my tale!")

Stanza 2. What do you learn of the Baron of Ravensworth from this stanza? Does he seem to have used his great landed estate for purposes of pleasure or for cultivation? How could the fish and deer be more free to Allen-a-Dale than to the owner?

Stanza 3. Three orders or ranks of nobility are named: did Allen belong to any of them? In what respect, however, was he equal to a knight? In what respect to a baron or lord? When was he superior to "the best of our nobles"? (Stanmore was a lonely ridge in the midst of which stood the cross [Rere-cross — King's cross] mentioned. It was just the kind of place where the outlaws could most successfully "hold up" some great nobleman passing with his retainers.)

Stanza 4. What did the mother ask about when Allen-a-Dale came wooing? Read Allen's reply. Do you think the young lady's parents would likely favor a suitor who made such a reply?

Stanza 5. What tells you the parents would not listen to his suit? What would we say to-day instead of "lifted the latch"? Why did the parents wail and cry on the morrow? How can one laugh with his eye? What does "bonny" mean?

Page 129. A Mad Tea Party. (*"Lewis Carroll"*)

This is a story taken out of one of the most fascinating books ever written for children. It is called *Alice's Adventures in Wonderland*, and tells of all the strange things that happened to a little girl who followed a white rabbit down a rabbit-hole. You will certainly want to read the rest of the book after spending some time at this tea party.

You will also want to know something of the very interesting

man who wrote this book and another one almost as fascinating called *Through the Looking Glass and What Alice Found There.* These are "nonsense" books. That means that they are not books of facts, they are not even books that make up stories that might have happened. You know we often delight in saying and doing things that have no meaning in them just for the fun of the thing. It rests and amuses our minds to do so.

Picture clearly the scene as Alice approached. Where was the table? Who were at the table? What were they doing? What did they cry out as Alice approached? Did she pay any attention?

What did Alice say "was n't very civil" of the March Hare? What retort did he make?

How did Alice excuse herself for sitting down without being invited? Did they explain at this time why they had such a large table set when there were only three at tea? Look out for the explanation later on in the story.

Why did Alice criticize the Hatter's remark about her hair? Did what he *said* have any connection with her criticism? What riddle did he propose? Why did that please Alice? What did she say about this riddle with which the March Hare found fault? How did they show Alice that "saying what you mean" and "meaning what you say" were not the same thing? Do you finally learn the answer to the riddle?

Continue through the story, noticing all the things they say and do. Try to imagine just how they looked and just how they spoke as the story progresses.

Points to note:

1. The "funny" watch, and how they tried to repair it.
2. Keeping on good terms with "Time." How the Hatter quarreled with Time. Alice said she had heard something like the song. Have you?
3. How the fact that it is always six o'clock explains the "many tea things" on the table. What question did Alice ask that caused them to change the subject again?
4. The Dormouse tells a story. Notice how Alice interrupts him. How did the story end? Does the close sound as if the Dormouse was talking in his sleep?
5. Why Alice left the party in such great disgust. The last she saw of them.
6. The curious way she got out. Do you agree that "everything's curious"?

As you think over the story does it not seem that Alice is all the time trying to make sense out of what is said? Does she not want it all explained so she can understand it? Would n't she, for instance, have enjoyed the Dormouse's story better if she had just "played like" she believed in the "treacle well" instead of asking troublesome questions about it?

Page 139. The Sailor's Consolation. (*Charles Dibdin.*)

Barney and Billy are two old-time sailors of the days of wooden sailing vessels. You can see what such ships are like by looking at the picture in the large dictionary or in the encyclopedia. Voyages in such vessels were sometimes months, even years, with hardly touching at ports. Used to the dangers of the sea, the two sailors did not feel the presence of these dangers. But not used to life on the land they regarded the dangers of landsmen as much greater than their own. Their talk seems odd to us because, as landsmen, we think of storms at sea as about the most dangerous things imaginable.

Study the words in the glossary and use the Study Helps in preparing the poem.

Does the word "hurricane" suggest a dangerous storm?

How could the sea be "mountains rolling"?

Does the statement that Barney "turned his quid" tell you that he is unconcerned or frightened?

What does Barney call the storm instead of "hurricane"?

Do you suppose it roars any louder for "folks on shore" than for those on the sea?

How does Barney feel toward those "on shore now"?

Why does he call them "foolhardy chaps"?

Why does he think they are afraid? What does "quaking" mean?

Why does he think those in town must envy sailors?

What does Barney think is happening in town that makes it dangerous for those going home through the storm?

What has he heard about the dangers of London streets even when there is no storm?

"From noblemen to tailors": how does that expression take in everybody?

For what does Barney think they should thank Providence?

Suppose Barney and Bill had lived as much on land as at sea: would they feel as they do in this poem? Do you see why it is a great "consolation" to them to feel as they do?

Page 142. The Lesson of the Water Mill. (*Sarah Doudney.*)

If possible show a picture of an old-time water mill. Recall the story of "The Miller of the Dee," who was singing about his work in just such a mill as this poem is talking about. Tell how the wheel is made so that the water can make it turn by the force of the current against it. Call attention to the fact that the water exerts its power only at the moment it comes against the wheel. After the water has passed the wheel it can never again influence it in any way.

Some wise person long ago saw that this fact about the mill resembled something in human life. When an opportunity of some kind is lost, that same opportunity never returns. And so a proverb was made which has come down to us. It seems to speak only of the mill, but we all know when we hear it that it has a message for our lives as well. This poem tells us very simply and beautifully what the message is, and we ought all to learn it.

Use the glossary and Study Helps at end of poem in preparation.

Stanza 1. Picture clearly the season, with the reapers at their work in the fields, the old water mill in the midst of the scene with its clicking wheel.

How can you tell what season it is?

Is there anything to help you tell what kind of day it is?

You have often found yourself humming some tune over and over almost unconsciously, or found yourself unable to shake off some idea that has taken possession of your mind. They "haunt" your mind, cast a "spell" over it. In the midst of this autumn scene the old proverb is suggested to the speaker's mind and stays there,—"haunts" it. Give this proverb. Notice how often and where it is repeated in the poem. Do you suppose the author is saying it over and over so that it will "haunt" your mind also?

Stanza 2. What cannot the autumn winds revive?

What cannot the sickle reap?

Where can the water never glide back again?

How does all this suggest that the proverb has a "meaning vast"?

Stanza 3. Explain "golden youth."

What lesson are you as young people asked to learn?

What two lines tell you ways in which you can "make the most of life"?

Stanza 4. To whom is this stanza addressed? What is he urged to do? In what way should he be like the streamlet?

Why is it so important to act to-day?

Stanza 5. This final stanza rouses to action by bewailing the ruinous results of merely drifting along through life instead of actively using every opportunity to make the most of life. Read lines that tell results of not taking the proverb to heart.

What resolution do you think the author wants you to make?

Page 144. Seven Times One. (*Jean Ingelow.*)

A talk about birthdays and the happy methods of celebrating them would form a good introduction to this birthday poem. The purpose should be to bring the pupils into the birthday "atmosphere."

Do you think the little girl in this poem had a very happy birthday? Does she seem interested in and on very good terms with everything she finds?

Stanza 1. Where was this little girl when speaking? Why was there "no dew left on the daisies and clover"? How can you tell the day was not cloudy? Can you tell what her arithmetic lesson had been that day? Does that seem to fit into her birthday celebration?

Stanza 2. What makes the little girl feel she is quite old? Why does she feel so superior to the lambs? What excuse does she find for them?

Stanzas 3 and 4. Why does she mention the moon? Do you think she must have looked up toward the sky? Can you see the moon in the daytime? At what other time had she seen the moon? How did it look then? How does it look now? What does she imagine may be the reason? If so, what does she hope? Does she dislike thinking of the moon in disgrace on this birthday? Why?

Stanza 5. What does the little girl see next? Why does she call him a "velvet" bee? a "dusty fellow"? How had he "powdered his legs with gold"? Have you seen such bees? What does she say to the marshmary buds? Why are they called "brave"? May it be because they do not seem afraid of the bee? (The marsh-marigold blossoms hold a yellow powder, which children sometimes call money and shake out in their hands.) Do you think the bee had gotten some of this gold dust on him?

Stanza 6. What two flowers does she address in this stanza? Why does she want the columbine to open its wrapper? Does she seem to know what all the flowers are like? What does she ask the cuckoopint to do? Can you tell from her question something of the shape and color of that flower?

Stanza 7. What bird does the little girl see? What does she ask the linnet to do? Why does she think the linnet might be afraid to do what she asks? What promise does she make? Why does she say the linnet may trust her? Do you think the little girl feels quite grown up?

Do you like the music of this poem? Do you have any choice among the stanzas? Which ones give you the clearest pictures? Does the poem make you able to imagine just how the little girl goes about the meadow, her actions as she finds each new object, the colors and shapes of the flowers, the moon, the linnet, the meadow full of daisies and clover?

Page 146. The Golden Goose. (*The Brothers Grimm.*)

Tell the class about the work of Jacob and Peter Grimm in collecting the stories that are found generally under the title of *Grimm's Fairy Tales.* Explain how they went about the country persuading the peasants to tell these stories just as they did to their children and then writing them down for this famous collection. In that way we have the stories in just the form they had taken on among the common people.

One of the most interesting of these stories is that of "The Golden Goose," which we are now to read. A little later (page 156) is another story from the same book called "The Nose."

How does the first thing you are told about Dummling make you feel toward him? Toward the rest of the family?

What did the eldest one day decide to do? What kind of lunch did his mother prepare for him? Whom did he meet on the way? Was the little old man polite to him? What did the little old man ask? Why did the young man refuse? In what sense was the young man "clever"? (The word "clever" is evidently used to mean "able to look out for his own interests.") What happened while he was at work? What do you learn of the cause of this accident? Do you think he deserved such bad luck?

Next day what did the second son do? Did he also have a fine lunch to take along? What happened when the little old man met him? What "vastly clever" answer did he make to the old man? What "reward" did he have? Do you think the "reward" was deserved in his case?

What then did Dummling propose to do? Why did his father object? Why did his father finally consent? Did he consent in kindly fashion? How did Dummling's lunch differ from those prepared for his brothers? How did his reply to the little old man

differ from what his brothers had said? What remarkable thing happened to the lunch? Why did the little man promise Dummling a blessing? What directions did he give Dummling?

What did Dummling find when he had cut down the old tree? Where did he take his goose? What were the landlord's daughters curious about? What did the eldest determine to do? In what way was she surprised? What happened to the second sister? To the third? Do you imagine they enjoyed their situation?

Imagine clearly the picture of Dummling starting off next morning with his goose and the three girls. Why was the parson so shocked when he saw them? What did he try to do? With what result? Why did the clerk try to stop the parson? Did he succeed? How did the two laborers come to be at the end of the procession?

At what city did they finally arrive? Why did Dummling lead his procession past the royal palace? Imagine clearly from the hints in the story just how they looked as they marched by. Are you surprised that the princess was cured by the sight? Does the way the story ends please you? Do you think Dummling deserved all his good luck?

Page 152. The Song of Steam. (*George W. Cutter.*)

The old story of the young Watt watching the lid of the boiling kettle and getting therefrom a suggestion for the steam engine would form a good preparation for this poem. Tell of some of the differences in modes of transportation before the days of steam and since. Several are suggested in the poem. Pictures of the first engines, of the first railway trains, of the first steamboats, may all be found in an encyclopedia and compared with modern examples of each. Have the class realize clearly the wonderful revolution wrought in our methods of work and living by steam.

The important points to be emphasized in the poem are brought out in the Study Helps. Be able to answer all the suggestions found there.

The Study Helps may be supplemented from the following hints on the imagery of the poem:

1. You hear the voice of Steam speaking throughout the poem. Do you think of him as a great, strong giant, or as a little, puny weakling? Tell why. Imitate his laugh.

2. *Stanzas 2 and 3.* What Steam saw as he thought how the world would feel when he should come forth: An army moving snail-like, a navy becalmed upon the seas, the peasant at his labor (doing what?), the courier on horseback, the carrier dove; and by

contrast with these a great steamship rushing through the ocean, a fast express train rushing across the land. Note the lines that make you see these pictures.

3. *Stanzas 4, 5, and 6.* The great giant Steam on his throne "with a thunder-blast" (think of Jove and his thunder bolts) with the subject lands and waters of the whole earth spread out beneath him. He has done away with time and space, thus making his mastery easy and complete. Notice how our vision sweeps over all the rivers of the world in the last four lines of stanza 5. See the ocean pale and the monsters of the deep cower! Is it really true that the wind "lags after" and the lightning is "left behind"? Enthusiasm sometimes exaggerates.

4. *Stanzas 7 and 8.* Form appropriate pictures from the series of hints in these stanzas. They are rather a series of rapid glimpses of the wide range of activities in which steam plays a part, beginning with the "fathomless mine" and ending with a printing shop.

5. The last stanza suggests a world in which machinery is to do everything under the impulse of steam. Suppose Steam making a speech to-day: would he be so sure of his supremacy? Have we found anything to take his place in cases where he thought he would be supreme? Imagine what Electricity might say to Steam.

Page 155. Two Twisters.

These are simply exercises in clear and accurate articulation. To read through them without getting your tongue twisted is a severe test. The next time you have the hiccoughs try saying the second one in one breath. If you do it without tripping — without your tongue getting tangled — it will almost certainly stop the hiccough. A nimble tongue properly used is a most valuable asset.

Page 156. The Nose. (*The Brothers Grimm.*)

This is another story from the famous *Fairy Tales* about which we talked when reading "The Golden Goose." Like that story it tells of great good fortune that finally came to some mistreated but thoroughly deserving persons.

In reading be sure that every pupil visualizes the series of events making up the story. This is a matter that should have most constant and serious attention. If the pictures suggested by the language move clearly in succession before the mind's eye as if seen in moving pictures, the reading problem is largely solved. Clear imagery is necessary for clear expression.

The Study Helps in the reader are designed to lead to a clear understanding of all the important points in the story.

I

In former times armies were often made up of "hired" soldiers who had no other calling. When the fighting was over or when they were no longer of value as soldiers no provision was made for them and they were turned adrift to roam about as beggars and vagabonds. This story tells us of three such soldiers.

Were they good soldiers who deserved better treatment?

How did they feel at being thus turned adrift?

In what kind of place were they obliged to spend the night?

What plan did they agree upon for fairly sharing the disagreeable job of keeping guard?

Picture clearly what happened while the first kept watch. Why do you think the little man called him "my worthy fellow"? What did the little man give him? What strange power did the little man tell him it had?

What happened while the second kept guard? Notice the very unusual nature of the purse.

What took place while the third soldier was on guard? What was remarkable about the horn?

Why were all three of the soldiers favored by the little man? What quality did they have that was lacking in Dummling's two brothers?

Which gift did they decide to make use of first?

Are you surprised that they tired of traveling and decided to settle down?

Which gift did they next make use of? Picture clearly their fine castle, with its gardens and lawns and flocks and herds, their fine coach and horses, their rich clothes and many servants waiting on them. Have you ever seen such horses as they had?

Why did they decide to visit the king? Why did the king receive them so kindly?

How did the princess learn the secret of the purse?

Why would n't it have made much difference whether or not the soldier told her about it?

How did the princess manage to get the magic purse?

When did the soldiers learn of their loss?

What did the first soldier mean by his reference to "gray hairs"?

How did he get to the princess's chamber?

Make others see just what happened there.

Why did n't the soldier make use of his cloak in getting away? What became of the cloak?

Picture clearly what took place when the third soldier made use of his horn.

Why did the king delay obeying the demand of the besiegers?

By what trick did the princess get the horn?

In what condition were the soldiers now left?

II

What plan for the future was agreed upon?

Where did the lone soldier spend the night?

On what did he make his breakfast?

What remarkable result followed?

What brought the three comrades together again?

What led them all to give up in despair?

Do you think you would have laughed as the little man did?

How did he make the nose "come right again"?

What plan did he suggest to the soldiers for getting the better of the princess?

Were they right in thanking the little man very heartily?

Which one was selected to take the apples? Why?

Tell how he managed to get them to the princess.

How did eating the apples affect her?

Have you noticed how many apples it takes to produce a bad case of "nose"?

How successful was the king in finding a cure for his daughter?

Why do you suppose the old soldier waited some time before he appeared as a doctor?

Tell how he handled the case. Suggest a good reason why he did not cure the princess at once.

Was he able to scare the princess into giving back the magic gifts?

How did he finally secure them?

Do you suppose the princess ever found out who the doctor was?

Did the owner of the cloak forget how to make use of it in getting away from the princess's chamber this time?

How did the three comrades spend the rest of their lives?

(Are you glad the pretended doctor cured the princess after getting the stolen articles? Why not leave her with a long nose?)

Page 168. The Spring Walk. (*Thomas Miller.*)

The object of this poem is to express the delight that a lover of nature finds on every hand in his everyday surroundings. It should be made a means of deepening such delight in those who already

have it and in stimulating a capacity for such delight in those who have less of it. The means is that of bringing the reader in imagination into touch with the enthusiasm of the speaker just returned from his "pleasant" walk. Much must be made of the point that this delight in things about us depends on our power to use our special senses — sight, hearing, smell — and naturally to respond to their use and enjoy what they bring us.

Have the poem read carefully, using the Study Helps.

Is this walk taken amid the common, ordinary surroundings of the walkers or is it one that would require special preparation and maybe a long journey away from home?

Could you find as many pleasant things in a walk near where you live?

Would you be able in a spring walk to find all the things mentioned in the poem? Mention any that you are sure you could not find.

Do you think you could see many things in your spring walk that would be very different from those mentioned in the poem? Mention some.

Could you take just as pleasant a walk at any other season of the year? Would the season make much difference in what you would see? Illustrate.

Can you tell whether the speaker in the poem went walking alone or with an interesting companion? Have you found that you enjoy pleasures of this sort more when alone or when you have a congenial companion? Does it seem true that "pleasures shared are doubled"?

After talking over such points as those in the above questions by way of introduction, have pupils imagine themselves actually taking this walk. Make the succession of pictures just as vivid and dramatic as possible. It would be helpful if you could find some views of English landscapes to show the class.

Stanza 1. Here you have a sort of general glimpse or map of the whole walk.

Stanza 2. Looking into the hedge and seeing nest with four blue eggs—buds just opening into leaf.

Stanza 3. At the brook peeping around to see what makes the elder branch move — water rat nibbling and swimming round. Could you find water rats in the brooks around where you live?

Stanza 4. Crossing the meadow — green grass full of white daisies—lambs frisking about.

Stanza 5. Long rows of yellow flowers on the shady banks.

Stanzas 6 and 7. Passing a field — stop to listen to a merry song from a plowman on the other side of the hedge. Finding flowers along the hedge — what kind? Smell of the freshly turned earth — like what?

Stanza 8. Passing an old ruined castle — yellow wallflowers waving in the breeze — rooks flying busily among old elm trees.

Stanza 9. Stopping on the old stone bridge — lean over the parapet and see your shadows in the water — see swallows flying swiftly back and forth through the gloomy arches.

Stanza 10. Listening to the lark singing far above — all looking up trying to see it — why can't they? How then did they know it was "speckle-breasted"?

Stanza 11. Passing near a wood — young rabbits scampering away — "whir" of the pheasant — squirrel jumps from an old oak to a fir.

Stanza 12. Crossing village fields back home — red and white orchards between them and the houses.

Stanza 13. Why "all we saw" cannot be told.

(For an exercise in composition after studying this poem have children give orally or in writing an account of what could be seen and heard in a walk near home. Emphasize the point that the scenes must be concrete and vivid so that those listening or reading may imagine themselves present.)

Page 171. The Summer Shower. (*Thomas Buchanan Read.*)

These stanzas are remarkable for the vivid touches by means of which we see the rapid approach and passing of the summer shower. The characteristic glimpses of laborers, boy, birds, and the rainbow at the end, add reality to the scene. To read such a poem means to reproduce all these glimpses through our imagination just as they are suggested by the words used by the poet.

Stanza 1. Picture the laborers at their work. How do you know they are not going about their work lazily? Does the comparison in the first two lines seem to you a good one? Can you explain why the boy "loiters" in the lane? Would it help explain to know what kind of briers are there? (You find this out in stanza 2.) What is seen as you look toward the horizon? Probably, in what direction? Have you ever noticed the slanting streaks of rain as a summer shower approached? What does the poet say these streaks are like? Do you think the sun must be shining to make them seem "brightly burnished"? How could that be?

Stanza 2. What tells you there has been no rain lately? In what respect is the coming of the shower like "cavalry fleet"? Have you ever noticed raindrops "dash the dust"? What do the wild birds do as the shower comes on? What tells you that they are perfectly silent? How does the boy in the lane try to get out of the shower?

Stanza 3. Do all the birds take shelter and become silent? Where are the laborers during the shower? What makes the poet think the swallows are "taunting" the laborers? Have you ever noticed the effect of rain falling on a small pond of water? Was it just like the picture in lines 3 and 4 of this stanza? How do you think the boy looked and felt when the "loud shower" reached him?

Stanza 4. Picture clearly all that the last stanza makes you see —harvesters, robin, wren, urchin, bow. Be sure to get an accurate glimpse of each.

Page 172. King Canute. (*William Makepeace Thackeray.*)

One of the most beautiful and familiar of mediæval legends is the story of how King Canute taught his flattering followers the lesson of human limitations by showing them that even a great king could not repel the rising tide. The story of Canute's reign can be learned from any encyclopedia. The important part for our purpose is the contrast between the early part of his reign, in which he practiced most excessive cruelties and violences, and the latter part of it, in which, after making his rule secure, he adopted a course of great mildness and won the favor of the church. Thackeray, who hated snobs and toadies, took this old story and retold it in such a fashion that it holds up to ridicule the people who, in our own day, try to gain importance by hanging on to greatness.

Read over the explanations of a number of words given at the end of the selection. Use the Study Helps.

Imagine the scene on the seashore as you learn it from the first three stanzas.

What effect did the king's actions have on his courtiers?

What was the king thinking of as he walked?

Read the line that tells you what his reign for twenty years had been like. Was that enough to make him "weary-hearted"?

When the king frowned, the poet says the "courtiers dropped their jaws"; when he laughed, "out they burst in loud hee-haws." Why does the poet use less dignified language to tell what the courtiers do than to tell what the king does? May it be that he wants us to feel that they are contemptible?

What had made it clear that something "vexed" the king? (Stanza 4.)

What did the Keeper of the Seal suggest as the cause of Canute's trouble? What does the king's "Psha!" tell you he thinks of the keeper's suggestion?

How does the king explain his ailment? When he said, "I'm sick, and tired, and weary," what did his attendants do? Do you think the king meant that he was physically sick and tired? Would a soft armchair cure Canute's weariness?

By the time you have read this far do you feel that the courtiers are unusually stupid? Notice whether your opinion of them improves as you go on.

In what did Canute see that his past glory consisted? (Fighting and conquering, stanza 8.)

Do all his kingdoms now give him peace of mind based on the love even of his own children?

When Canute said he felt death approaching, what did the courtiers do? Do you think "striving each to squeeze a tear" means that they really felt like weeping or that they tried to shed tears because they thought that was the proper thing to do?

However, what did the two highest officials say about it? Do these two seem to be rivals for first place in Canute's favor? Do the speeches they make suggest the way they have reached such high position?

In what respect did the Bishop say Canute could equal Joshua?

How did the Bishop's speech make Canute think of trying the same power on the waves? What connection is there between the moon and the tide?

Are the Bishop's words, "Land and sea, my Lord, are thine," something he really thinks or just the formal thing proper to say to a great king?

Picture clearly the scene as Canute tests the truth of the Bishop's flattering words. Did Canute think he might control the waves or did he have another object in view? Explain.

Read the words that convey the lesson Canute wanted his courtiers to learn. How did he himself show that he intended to follow his own teaching?

Did Canute rid the world of parasites for all time? (Last line.)

Page 177. Sir Walter Scott's Pets. (*Washington Irving.*)

The great Scottish novelist and writer of poetic romances, Sir Walter Scott, was a lover of dogs and other animal pets. You often

see copies of a famous portrait of Scott with some of his favorite dogs around him. Washington Irving and Scott were friends, and Irving visited Scott at his magnificent home called Abbotsford. As a result of these visits, Irving wrote a book which gives us a clear and attractive picture of the life at Abbotsford and called the book by the name of the place. Our selections give some account of Sir Walter's interest in his four-footed friends.

Have you ever noticed that dogs and cats differ from each other in qualities somewhat as human beings do?

Since they cannot use language to give an account of how they think and feel, how do we know anything about it? Give an account of some action by a dog or cat that caused you to form an opinion as to the animal's character.

Do you ever talk to animals as if they were "rational companions"? What are some of the reasons why dogs are favorite companions?

I

Why did Scott and Irving take the ramble told of in the selection? Is it at all strange that the dogs wanted to go along? In the passage given do you learn much of the surrounding country or do the walkers seem mainly concerned with their animal companions?

Name and describe the dogs that you are made best acquainted with. Have you seen all the kinds of dogs described? If not, you can find pictures of them in the large dictionary or in the encyclopedia.

What is meant by saying that Hamlet had "not yet arrived to the years of discretion"?

Read a passage that gives you some idea of why the dogs were so fond of Scott.

How did Maida's behavior differ from that of the other dogs? What peculiarities of his did Scott amuse himself with?

Notice the two speeches which Maida's actions seem to indicate he would have spoken if he had had any power of speech.

Tell the story of the "little shamefaced terrier." Have you ever known such a "sensitive" dog as this terrier?

What set them all barking? (Last paragraph.) How did Irving know something had "provoked their spleen"? (If you look up the word "spleen" you will find that it names a gland in the body whose uses are not well understood, and that in former times it was

supposed to be the seat of the feelings. For that reason when one had a sudden fit of anger the fault was laid to the spleen. While we know better now, we still use the old expression.) How did Maida's action at this time contrast with that of the others?

II

Read over the explanations of difficult words at the end of the selection before beginning the study.

Describe the appearance of "sage grimalkin."

What shows that he was an "important and privileged" member of the household?

What did Scott mean by saying that the arrangement for Puss to go in and out was one of the "least wise parts of their establishment"? Can you explain why he laughed about it?

Picture clearly the scene of the cat reviewing his subjects. Do dogs and cats often get on together as well as Scott's dogs and cat?

What led Irving to say that the cat seemed to have a "black-letter taste in literature"?

(In the days when books were printed in the old block letters and few people could read, books were often regarded as mysterious sources of forbidden knowledge and people who read them were often thought to have intimate acquaintance with the evil one. That explains Scott's remark about cats being a "very mysterious kind of folk," and being "so familiar with witches and wārlocks." Have you ever heard any stories that would illustrate the mysteriousness of cats or their connection with witches?)

What little story does Scott tell to illustrate this mysteriousness?

What fancy does Scott say he sometimes has about this gray cat? What does that have to do with the way he treats the cat? Is Scott serious or "whimsical" in what he says?

[For composition work, either oral or written, good subjects are suggested by this story: "Some Dogs (or Cats) I Have Known," "My Favorite Pet," "A Walk with My Dog," etc.]

Page 182. A Riddle. (*Catherine Fanshawe.*)

This riddle should be used as an exercise in expression. The answer, of course, is the letter "h." The words selected for use in forming the riddle are printed in italics, and special care should be taken to give the exact value of "h" in each word. The riddle is one of the most remarkable ever written, giving as it does by means of poetic suggestions the part played by "h" in the words used. These suggestions are all evident to the attentive reader.

The sixth line may serve to illustrate. The "h" is not sounded (heard) in "lightning." It is, however, seen in that word, which is very appropriate since lightning is something we see but do not hear. On the other hand, the "h" in "thunder" is sounded (heard), which is very appropriate since we do not see the thunder but know of it only through hearing. Many of the suggestions are ingenious ones and those who like puzzles will find delight in trying to unravel and explain them. But the main thing is to be careful about your "h's."

Page 183. Rose and Root. (*John James Piatt.*)

This little poem is an allegory. It is a story told to teach a lesson. In this case it is done by giving power of thought and speech to objects that do not actually possess it.

Why is the rose called "pride of the summer," and "garden queen"?

Picture in your mind a beautiful rose among other flowers in the garden.

How could you tell that it was "beloved by bird and bee"?

Does the beauty of the rose depend in any way on the root?

Ought the rose be thankful to the root? Is it?

What question is asked of the rose? Why "little hour"? (Bring out the point clearly that this question is the old one that we often ask, "What makes life worth living?") What is the rose's answer to this question? Is it a selfish answer? Have you known people who seemed to live for the same reason, for themselves alone?

What is the root's answer to the same question? Have you known persons who seemed more concerned about doing something to make the world better and more beautiful than about making a great display of themselves?

Of course the poet wants you to picture clearly a fine rose and to imagine clearly the spreading roots below the ground. But does not the rose make you think of a proud person and the root of one who finds content in his work? That is, they are types or pictures of two kinds of characters. Which do you admire most, the "rose" type or the "root" type? Why?

Page 184. The Tax-Gatherer. (*John Banister Tabb.*)

This dainty and delicate fancy requires little in the way of suggestion for its interpretation.

Imagine the surprise of the little violet when the big, burly bee appears. Do you think some larger flower, say a sunflower, would have been so surprised at the bigness of the bee? How did the

violet show her surprise? Can you tell how early the bee arrived?

Does the bee seem quite business-like in his reply? Does he seem concerned about the violet's beauty? Do you know whether or not he could collect any tax from the violet?

In reading be sure to speak the two speeches just as you think the violet and bee must have spoken them.

Page 185. On Hunt of Water. (*Captain Frederick Marryatt.*)

Suppose you were cast adrift on some uninhabited island, what would you think it most important to do first? A great many interesting stories have been written around such a question. You have read about the Swiss Family Robinson in your *Third Reader* and later on you will read about Robinson Crusoe. In this selection you hear of a family wrecked on an island and how fortunate they were to have an old sailor along with them who knew just what it was important to do and how to go about it. Some day you will want to read about all the adventures in *Masterman Ready*, as well as those in other fine stories by the same writer.

Read the paragraph in small print at the beginning and learn how the Seagraves and old Ready came to be here. Notice what they got ashore in the way of supplies. Why was it necessary to hunt for water?

I

Notice all the following points:

1. When they started — why so quiet in getting ready.
2. What their knapsacks contained — why Ready's was larger than William's — what other articles they carried.
3. What they did just before starting.
4. The question Ready asked William — why William had thought of Tom Thumb — why Tom's plan was not a good one.
5. Ready's plan for marking their path — why William misunderstood the method — the explanation given by Ready. (Had you ever heard of this plan before? When did the "Americans always do" this? Would it be necessary now in order to find your way through any of the woods you have ever seen?)
6. Why Ready had the compass along.
7. The reason for carrying the spade — why Ready had not spoken of it in planning the trip.
8. Where William found out they were going — what he learned

about "leeward" — how you can tell the direction of the wind. (Have you tried it?)

9. The adventure with the pigs — why Ready was so cautious — the importance of not being "afraid."
10. Breakfast — feeding the dogs. (Did William learn here why Ready wanted them to be thirsty?)
11. Kind of country passed through — why William gets tired. (Why was William surprised at the distance traveled?)
12. The sea sighted — imagine exactly how it looked from where they first saw it.

II

13. How they spent the day.
14. Preparations for the night — why William wanted to give the dogs water. (Does he learn something now of why Ready wanted them to be thirsty?)
15. The walk before breakfast — why they went on from the dell.
16. Ready's explanations about finding fresh water.
17. The dogs locate water — how Ready helped them — the Bible story their enjoyment of the water made Ready think of. (Did William know that story? Do you?)
18. Why Ready thought they could be perfectly happy now on this island — why William thought he could now enjoy his breakfast.
19. Ready's plans for the future.

(If you are ever wrecked on such an island, do you hope there will be some one like Ready along? Why?)

Page 196. Dartside. (*Charles Kingsley.*)

Does reading this poem make you feel that Dartside must be a very beautiful place?

Have you ever seen any place that must be almost as beautiful?

Have you ever noticed how hard it is to tell some one about such a beautiful place so that he will appreciate its beauty as much as you do? Why do you suppose it is so hard? May it be because you are unable to put your feeling into words, or because you cannot make others see the place as you have seen it?

Have you sometimes felt as the poet says he does in stanzas 1, 2, and 3? What is he sure is in the green leaves? the rosy rocks? the brown streams?

Do you think these stanzas are especially musical? Read them over to yourself several times before answering.

The last stanza is in quotation marks. Whose speech is it? What does it promise us about knowing what nature has to say?

Notice that while we are waiting for the full knowledge of what nature has to say we are given certain hints of ideals to live by in the meantime. Colors have meaning, they are symbolic. What are we told green symbolizes? rose? brown? What qualities thus belong to the "sweet earth"? Are these qualities that we may have also? Are they qualities that we ought to have?

(Probably the best thing to do with this poem is not to worry much over its exact meaning but to commit it to memory if you like the music of the words. Say it over and over to your own tune and it will carry its meaning finally into your heart.)

Page 197. Over the Hill. (*George Macdonald.*)

The last suggestion above may apply with equal force to this little poem. However, it is important that the imagery here be perfectly distinct.

Who are the speakers? (A child and a traveler.)

Why does the child ask questions?

Does the traveler answer them in every case?

Do these answers give a general picture of what the child might see if he could start from home and travel entirely around the world until he came home again?

Notice the pictures that stand out most distinctly and describe them. (The valley, rolling country, lonely moor, the moaning sea.)

As for the deeper meaning the hint in the *Reader* seems sufficient: "In thinking about what the poem means, it may be that the traveler is one who knows life, and the child is one who does not. The answers may show that there are joys and dangers and loneliness and gloom and sorrows in life. The words 'over and over repeat the tale' may mean that these experiences are repeated again and again. Can you tell which scenes may represent the joys of life? which the dangers? and so on. Such a selection is called an allegory, that is, a description of one thing in terms of another. Here 'life' is pictured as a 'journey.'"

Page 199. The Goodman of Ballengiech. (*Sir Walter Scott.*)

In olden times the common people were so impressed by the mystery and greatness of kingship that it was easy for legends and stories of these kings to gain currency. Kings were not supposed to go among their people openly, but there are many stories telling how in disguise they went about looking into the lives of the people and having many strange adventures by the way. James the Fifth

of Scotland was such a king and Scott tells us of two of his adventures in the selections here given.

Read over the glossaries at the end of each selection. Notice particularly the pronunciation of the proper names.

I

What custom did King James have? why?

What name did he use on such occasions? What did the name mean? Why was it important that only a few should know about it?

What happened "once upon a time"? (Locate Stirling on the map.)

Why did the "fat venison" fail to reach the king and his guests?

What did Buchanan say when told that the venison belonged to King James? Do you think he would have been so insolent if he had not had "more than enough of liquor"? Give reason.

What did the king at once do? Why was he refused admittance?

What message did the king finally get the sentinel to carry up to his master? Do you think the sentinel was much impressed by the stranger, or did he take the message because he could n't otherwise get rid of him?

Why was Buchanan frightened when he heard the message? What did he do?

Are you glad the king forgave him and took supper with him?

Do you think it likely Buchanan would ever repeat his offense?

Do you think the name, King of Kippen, was given him as a mark of honor or as a joke?

II

What happened to King James on another occasion?

Why did the king get on the bridge to defend himself?

Who came to his assistance? With what weapon did he assist the king? What was the result of the fight?

In what ways did this husbandman show a kindly spirit after the fight was over?

What questions did the king ask him as they walked along? What did the king learn from the answers?

What question did John ask in turn? What answer did the king make and what invitation did he give John?

Why did John not recognize the king as Buchanan did when the king called himself the Goodman of Ballengiech?

Do you see that John felt he was talking with an equal, a man

who, like himself, was an inferior servant? (This is very important for what follows.)

Can you imagine the innocent John, dressed in his best, at the postern gate, and then his "wonder and his remarks" as they went about the palace? Do you think the servants and attendants must have been amused?

What did John say about seeing the king? When assured the king would not be angry, what was John's next question? How *was* he to recognize the king?

Why was John a little frightened in the great hall? What did he do? Could he find the king?

When the instructions were repeated what did John say?

Why did the king laugh? Did John see it as a joke?

(Try to understand clearly the state of John's mind. It was just as hard for him to imagine that this friend of his, whom he had treated as an equal, was the king as it was to think that he himself was the king. Besides — what bad manners! — he has kept his hat on in the sacred presence.)

How did the king give John "occasion for mirth also"? On what condition?

(Do you think John ever told the story to any one?)

Page 204. The Song of the Brook. (*Alfred, Lord Tennyson.*)

The stanzas given here are portions of a much longer poem, called "The Brook," although they are a unit in themselves and are generally printed by themselves in readers and other compilations. Their setting, in brief, is as follows: Lawrence Aylmer, after an absence of twenty years in India, has returned to the scene of his early life in England. Sitting by the side of the old familiar brook, he recalls certain scenes of his youth and the changes that have occurred since. Here he had parted from his poet friend Edmund, who had gone to Italy in a vain search for health. Edmund had made a song in which the brook expressed itself, and as Lawrence goes on with his reminiscences he quotes this song in groups of stanzas, four in number. These groups are easily recognized as each one closes with the line

"But I go on forever."

Thus the brook flows through the poetic landscape as through the real one, adding music and a background to a beautiful idyllic story.

(Among the Victor records is a very beautiful rendition of this poem by Alma Glück. If the class could hear this it would serve

most admirably to form an "atmosphere" for the appreciation of the poem.)

In reading the poem orally keep in mind that the brook is never loud, that its rate of movement is regular, slowing up a little in places, quickening a little here and there. The voice must respond to the movement of the brook as that is carried to your ear and eyes by the brook's voice. Hence the necessity of keeping ear and eye on the alert.

The first three stanzas give in general the course of the stream. In what kind of place does it rise? How can you tell? Through what kind of country does it flow? Do you suppose there were just thirty hills? or twenty thorps? or half a hundred bridges? (These are examples of the use of a definite for an indefinite number.) What contrast between human life and the brook is made in the third stanza? How many times is this contrast repeated in the poem? Does it not seem much like a chorus? And does not the chorus generally repeat the important idea to be held in mind?

The second group of three stanzas deal mainly with the noise made by the brook and seem to center around the word "chatter." Pick out all the expressions that indicate sounds, or that give any characteristic trait of the brook.

The third group of three stanzas tell what the brook carries along with it on its winding way. Name these things.

The fourth group of four stanzas follow, in the complete poem, the happy ending of a love affair. Do they seem to be in keeping with that idea? Are they full of a gentle tenderness, and a quiet, delicate beauty and joy? Why are forget-me-nots appropriate for "happy lovers"? Explain "I gloom, I glance." ("Pass into shadow and then suddenly into sunlight.") What causes the brook to "linger" and "loiter"?

Select stanzas that make vivid pictures for you.

Select stanzas that you like for their music.

["His (Tennyson's) descriptions of nature exhibit two qualities distinct in essence, though sometimes combined. One appears in his landscape-painting: it is the gift of selecting salient features and composing them into an artistic picture. . . His other great quality as a nature-poet is seen in the treatment of detail — in vignettes where the result of minute and keen insight is made to live before us in some magical phrase. . . (His) English is always pure and idiomatic. . . One of his aims was to recall expressive words which had fallen out of common use. (For instance, the

word "thorps.") . . . His melody, in its finer secrets, eludes analysis; but one element of it, the delicate management of vowel sounds, can be seen" in such lines as

"I bubble into eddying bays.
I babble on the pebbles."]

Page 207. Written in March. (*William Wordsworth.*)

This poem is a simple expression of the joy that comes with the sure signs of the spring. The usual way in which poets move our feelings is to make us see vividly a picture or set of pictures. What is put vividly before our mind in that way is sure to have effect. What Wordsworth does here is to bring before us in rapid succession a group of sounds and sights associated with the first fine days of spring.

As you read be sure to hear and see.

What makes the lake glitter?

What picture in the fifth line?

How do you know everybody is out of doors at work?

Have you ever seen cattle as in the last three lines of stanza 1?

In what way is the snow like a defeated army?

What is the plowboy doing?

What is meant by "joy in the mountains"? by "life in the fountains"? Do you suppose there are signs of vegetation and that the streams are full because of the recent rains?

Is it raining now?

In your oral reading try to express the keen joy that was evidently in the poet's heart when he wrote.

Page 208. How Thor Went to Jotunheim. (*Annie and Eliza Keary.*)

One of the most interesting books from which to get the stories of the chief gods of the Northland is *The Heroes of Asgard* from which this story of Thor is taken. It was written by two sisters, Annie and Eliza Keary. Some of the best of the myths of Greece and Rome, and of the Northern nations, should be brought early to the attention of children. They should be learned simply as stories. The interpretations put upon them by scholars may well be left until a later time. Gayley's *Classic Myths* and Guerber's *Myths of Greece and Rome* are good books from which to draw material for the one group, while Guerber's *Myths of Northern Lands* and *Heroes of Asgard*, already mentioned, are good for the other group.

Read over the lists of words at the end of each part of the story. Put all the names of persons and places on the board and make sure

that all can pronounce them. Have the story mastered by use of the Study Helps. Let pupils select interesting episodes in the story and tell them so clearly and vividly that those listening can see just what takes place.

I

What journey did Thor and Loki set out on? What are the two places named?

Picture them on the way. Do you think you would enjoy traveling in such a chariot?

Where did they stop in the evening?

Why did Thor kill his two goats?

What request did he make before eating? Did he explain why he made such a request?

Who "wondered why" the request was made? Did he ask Thor about it? Why did Thialfi want to break a bone? What made him think there could be no harm in disobeying? What passage makes you see clearly just how Thialfi managed it?

When did Thialfi learn the reason for Thor's command? What was the lesson Thialfi received on "wondering why"?

Tell what wonderful thing Thor did with the skins and bones. How did he accomplish it?

Was Miolnir any ordinary hammer?

(The strange-looking characters or letters of the old Northern alphabet were called "runes," and the name was also given to mysterious words formed from these runes by means of which magical spells or enchantments were produced. Have you ever noticed that a slight-of-hand performer or "magician" sometimes utters a strange medley of sounds while making a flower spring up suddenly and blossom? He is imitating Thor.)

How did Thor learn of Thialfi's disobedience?

How did Thialfi escape punishment for his misdeed?

Why did Thor take Thialfi and Roska along with him?

II

How can you tell that they traveled a very great distance?

What kind of a place is Jotunheim?

Where did they decide to spend the night? Describe the house they had found.

How was their rest disturbed? Why do you suppose Thor kept Miolnir in his hand while on guard?

When did Thor learn the source of the noises? Describe the

"strange monster." Imagine Thor trying to look into the monster's face. What was the monster's name?

What strange thing did Thor learn about the house? How did he show his amazement?

Do you learn now why Thor had come to Jotunheim? Do Thor's words indicate that he has courage?

How does Thor try to conquer and destroy the giant? What success does he have? By what comparisons does the giant make light of Thor's blows?

What remarkable thing do you learn further about the hammer Miolnir?

What did the giant do after the third blow? What advice did he give Thor? How did Thor receive it? Would you have been surprised if Thor had felt like giving up his purpose after the contest with the giant?

III

Where did Thor and his companions now arrive? What seems strange about this place?

How did they get into the city? Where did they finally go?

Picture clearly what they saw in the great hall. How did the giant chief receive them? Do you think he tried to make Thor feel insignificant? What rule did he state in regard to visitors?

Tell the story of the first contest. On what ground was Logi judged the victor? Why does the story-teller say, "I hope *I* shall never see any one eat as they ate"?

Tell the story of the running match. How do you know that Thialfi was a fast runner? Was he very badly beaten?

Tell the story of the drinking match. Was Thor badly worsted? How did Thor feel about his lack of success? What do you think Utgard was trying to accomplish by his sarcastic remarks? Was it to make Thor feel very "little"?

Does Thor's willingness to try "another feat" tell you anything about his character? What "childish amusement" was suggested? How did Thor succeed at this? What comment did King Utgard make?

What third feat did Thor suggest? Picture the wrestling match. How do the giants try to make Thor feel that he is disgraced? How did Thor really feel about it? Do you think it would be difficult "to bear being conquered with a good grace" as Thor did? How did he show his good grace?

IV

What did Thor find out on leaving the city?

What question did Scrymir ask him? How do you explain the "strange sort of smile" that accompanied the question?

Why did Thor's answer please the giant? Is it easy to take defeat as Thor did?

Why was the giant not afraid now to tell Thor the truth?

Explain the enchantments which Thor now learns have been practiced:

1. At the meeting in the forest.
2. In the eating contest.
3. In the foot race.
4. In the drinking feat.
5. In the "childish amusement."
6. In the wrestling match.

What does the giant say about further efforts on Thor's part? What proof of his power to use enchantments does he give? Why just at this time?

Why did Thor think himself a fool? What comment did a voice make on Thor's remark?

What had become of Skrymir?

V

Notice all the following points:

1. Where Thor's next adventure took place.
2. The beautiful scene of the sea king's feast.
3. Thor's report of his trip to Jotunheim.
4. The strange happening reported by King Aegir.
5. The wave's question.
6. Jormungard's taunt.
7. Why Aegir turned the conversation. (Did he fear a contest between Thor and Jormungard that would spoil the banquet?)
8. The need for a larger kettle.
9. Thor volunteers to borrow one. Who accompanied him?
10. Hymir's castle — their reception.
11. The wife's anxiety—the visitors hide.
12. Hymir's arrival — the wife's plea.
13. Hymir looks toward the pillar. What happened?
14. Supper—Hymir's objection to Thor as a guest.

VI

Points to be observed:

1. Hymir invites Thor to go fishing.
2. Thor's bait.
3. Where they went to fish. Notice Hymir's objection to the place. What is Thor after?
4. The conflict with Jormungard — Hymir's interference.
5. Thor throws Miolnir — the result.
6. The return home — Hymir's envy and rage.
7. Hymir's taunt and challenge.
8. Thor tries to break the drinking cup — how he succeeded.
9. The second challenge — Thor bears off "Mile-deep."
10. Pursued by giants — the result.
11. The feast successfully continued.

Do you admire any of the qualities that Thor has displayed in his adventures?

(Have you noticed in reading how Thor's companions drop out of the story as you go along?)

Page 235. Uphill. (*Christina Rossetti.*)

This is a simple picture of a weary traveler along an uphill road. He has paused to ask some questions of one who seems to know all about the road. It is clear that the traveler is "travel-sore and weak," he has been a long time on the road, it does not seem to promise easier traveling as he looks ahead.

Now if you were traveling under such conditions and should meet some one of whom you could make inquiries, would you not ask just about such questions? Would you not want to know whether the road ahead gets any better, and if it does n't whether there is much more of it before you reach your destination? And if the journey is to take all day, would you not want to know whether there would be an inn available, and whether you would be likely to miss it? Being very tired, that would be an important matter to know about. Would you not be interested in knowing whether there would be other wayfarers there, and just how you should go about making sure of getting in? And finally, would you not like to look forward to finding comfort there and beds for all who come?

Read the poem just as an actual incident in life. Bring out the weary, anxious note in the inquirer's voice, and the quiet, certain, comforting tones of the answers. Do you not think the traveler goes on with a much more hopeful and cheerful state of mind after the information he gets?

C[illegible]d, but it wo[illegible]deeper signi[illegible]s sure to be weary and uphill, full of discouragements. Its object, like that of Bryant's "To a Waterfowl," is to inspire us with faith in the thought of a divine power that orders the universe and comforts those who are weak and heavy laden.

Page 236. White Butterflies. (*Algernon Charles Swinburne.*)

This dainty, delicate picture of the white butterflies is a pleasant image to carry in our minds as we finally close our *Fourth Reader*. Have you ever seen such a group of butterflies? Have you noticed their small, frail, white wings and wondered how they could bear the stress of the wind? You may never have seen them "fly out to sea," but you have noticed how "light" and "soft" they fly, and how they seem to have *some* destination in mind. Do they not make you think of human spirits putting out into the great sea of life? And would you not like to think that you impress others by your actions with somewhat the same feeling that the poet by his beautiful verses has created in you toward the butterflies?

Read the poem, trying to express all this beauty through the voice.

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